

The Social Side

War and war news there is no getting away from, yet society had some of its funnings. The Charity Whist Club and the Married Ladies Progressive Euchre Club held bi-weekly meetings, and the arrival in the city of expected guests at society's home, made "at home" the subject of the hour.

The Charity Whist Club had an exceptionally enjoyable meeting at the residence of Mr. Gibson Lamb, at Echo Point. Miss Charlotte Johnson was the hostess, assisted by Mrs. Lamb, Mrs. Clarke Hamilton and Miss Louise Lamb. Every appointment savored of patriotism, and club members and guests of the club carried home a flag staff with the colors as a souvenir of the occasion.

The Progressive Euchre Club was entertained yesterday afternoon at the residence of Mrs. George B. Caldwell, and a most delightful meeting was the result. Everything conducive to enjoyment had been planned and the game of cards was spirited. At its conclusion Mrs. Clarke Hamilton and Mrs. Charles W. List were found to be the prize winners.

Mrs. R. Rush Swope, of Baltimore, is the guest of Mrs. John D. Culbertson, Echo Point.

Mrs. Charles Johnson, Milton, of St. Louis, is with her father, Major Alonzo Loring, of Monument Place.

Dr. Eugene Hildreth has removed his family for the summer to the Cecil homestead, east of the city.

Miss Kate and Edna Hunter, of Fourteenth street, are the guests of Mr. Earl Oglebay, Cleveland, O.

Miss Martha Clarke, Miss Kate McLain and Miss Elizabeth Mendel have returned from a month's visit at Charleston, where they were the guests of the daughters of Governor Atkinson.

The family of Mr. F. C. Schwartzkopf has taken a summer home at Pleasant Valley.

Miss Russell, of Clarksville, will be the guest of Miss Sue Caldwell in May.

Hon. Charles W. Brockmeyer has gone to Washington city, where he will meet his daughter, Miss Shirley, who is returning from Atlantic City.

Rev. N. S. Thomas, rector of St. Matthew's P. Church, entertained at dinner Tuesday, Bishop G. W. Peterkin and visiting clergymen, who were here attending the quarterly meeting of the northwestern convocation of the Protestant Episcopal church. The table decorations were patriotic in conception.

The Linsly literary societies' entertainment yesterday afternoon was very interesting and instructive. The students are ambitious to excel, and a good natured rivalry prevails, which is an incentive to exertion in all departments. The very building lends inspiration to the oratorical attempts, for old Linsly has her legends. The students realize that in the room where their meetings are held, the first legislature of the state met. They are aware that the walls have echoed to heights of oratory which only a momentous question could call forth. They feel that to preserve the high standard of the Linsly with all her achievements is a task which demands their supreme effort. So far they have not been found lacking, and it is by such thoughts and the co-operation of officers and cadets that each meeting of the society has been a pleasure and a success.

The programme was as follows:

DECLAMATIONS.
Garfield at Chattanooga..... Joseph Reas
Brazzais..... Earl Lenkard
A Fire Grene..... Harvey Carter
Comrades..... Albert Schmidt
Tempest..... Homer Eckart

ESSAYS.
Base Ball..... Albert Schmidt
Young Men Who Sit on Side Walks..... J. W. Wilkinson
The Great Old Graduates..... Harry Holden
The Cuban Situation..... Austin McMaster
Debate-Resolved, That there should be an educational qualification for suffrage. Affirmative-Austin McMaster, W. J. Kennedy, Frank Schmidt, Gratton Beck and Earl Lenkard.

NEGATIVE. Albert Harvey, George List and Arthur Stifel.
Kennedy being critic, and Schmidt secretary, were excused from their place being held by Beck and Lenkard in excellent extemporaneous speeches. Albert Benson was elected president and J. W. Kennedy vice. The election of both was unanimous.

The Junior programme was as follows:

DECLAMATIONS.
The Blue and the Gray..... George Franzheim
Yuba Dam..... Herbert Rosenbom
Nobody..... Charley Placcus

ESSAYS.
The Bombardment of Havana..... Haled Caldwell
The Mound Builders..... Karl Herrington
A Penny..... Karl Herrington
Duke's Revolt..... Karl Herrington
Justified in defending a man when he believes him guilty..... Sonneborn, Henry Horkheimer.
Negative-Alfred Caldwell and Harold Lancher.

Decision in favor of the negative. Haled Caldwell was elected president, and Howard Nishit critic.

On Tuesday night, at the McClure house, the class of '98 of the Linsly Institute will hold their banquet. A pleasant time is anticipated. Present William J. Kennedy will be the toastmaster of the occasion. After the banquet the boys will turn out for a serenade.

Of interest to many people in this city and county was the wedding Tuesday at noon of Dr. John R. Jones and Miss Loula Ridgely, of West Liberty. It took place at the home of Dr. and Mrs. N. D. Jones, South Penn street, and was performed by Rev. Campbell Jones, of Clayville, Pa., father of the groom.

Dr. R. M. Rau, who leaves to-morrow evening to take a post-graduate course at the Berlin University, and spend some time in study at Vienna, and Edinburgh, gave a dinner party last evening to a number of his friends.

At the home of the bride, on Zane street, Thursday evening, Miss Emma F. Black became the wife of Harry Watkins, the son of City Clerk C. H. Watkins.

The Carroll Club minstrels gave a successful performance in the club's band, some auditorium Thursday evening. The boys acquitted themselves in a manner that vied with professionals. A

MUSICAL WHEELING.

The brilliant entertainment of the Woman's Club last evening kept musical devotion the present week from being included in the array of war "scared-off" undertakings, and this courage will be more than borne out next week, which holds three splendid attractions in its confines, each worthy of large audiences.

Tuesday evening, at St. Luke's parish house, the Amateur Orchestra, led by Mr. Evans, one of the city's best violinists, has arranged an especially interesting programme, and to it has been added a one-act drama in charge of the ladies of St. Luke's church, which cannot fail to make a delightful entertainment. The programme in full will be published Monday.

Thursday afternoon and evening the Mozart Society, one of the city's very best organizations, directed by Professor Schockey, will celebrate with a concert at each session, in which Wheeling's greatest talent as well as some from abroad, will participate.

Friday evening an innovation on the routine musical affairs of the winter will be given in the music rooms of Milligan Wilken & Co., by Mr. Johnson Bane, of Boston. Mr. Bane has studied and practiced the guitar for twenty-one years and is a thorough master of the two tunings. He was the first to give a guitar recital in Boston; in fact the history of the instrument does not tell of any one who has attempted work that Mr. Bane is now doing, holding his audience as though charmed, for an hour and thirty minutes. His own compositions are everywhere received with the greatest enthusiasm. They may be ranked on a level with the best modern compositions, some of his nocturnes and dances reminding one of Chopin and Moszkowski. From the above, in some measure may be gleaned the attractiveness of the coming entertainment. There is no doubt but that the music room will be crowded, as all Musical Wheeling is interested in discovering the highest possibilities of any instrument. It is understood Mr. Bane will be assisted by some of the well known vocalists of the city.

Miss Theresa M. Phillips, one of the city's best known contraltos, will sing at the special service to be given in the Bridgeport M. E. church, to-morrow evening. Other prominent members of Musical Wheeling, engaged to sing out of town recently, were Miss Zou Hasting, soprano, Manington; Mr. Henry W. Hughes, basso, Parkersburg, and both ably sustained their individual, as well as the city's artistic reputation.

The Woman's Club concert last evening was a brilliant success from every point of view. Before the Beethoven programme began, Miss Linton, of Pittsburgh, a guest of Mrs. Adelaide Egert, beautifully sang "Nigron," by Harleot and "Oh! Thou so Fair and Holy," by Castor. Miss Linton has a very pretty voice and her renditions merited the hearty applause they received.

Mrs. Nellie Warren Hallway opened the prepared programme, with a well delivered paper on Beethoven, which is printed in full in to-day's Intelligencer, after which the Choral Club creditably sang the "Vesper Hymn."

The beautiful andante movement from the "First Symphony" for violin and piano, by Misses Flora and Grace Pollack, was splendidly received, after which Miss Sue M. Caldwell, one of the club's best promising younger members, did herself proud. The selections allotted her were difficult ones, but the young lady was equal to the task and her pure, true voice, with its perfect control was never shown to better advantage than in "Affection's Bliss" and "Faithful Johnnie," and the congratulations extended were fully deserved.

The piano solo of the evening was in the keeping of Mrs. Hallway, and could not have been better placed. Beethoven's famous "Sonata, Appassionata" was the selection chosen. The rendition

throughout, was artistic and the achievement was not unexpected. Mrs. Hallway's position in Musical Wheeling is assured and her name on any programme will always be an attraction.

Beethoven's beautiful "Adelaide" was sung by Mrs. Flora Williams, whose work is well known to all who hear of praise seen unnecessary. The song was given in all its exquisite pathos.

The programme closed with a splendid rendition of the "Leonore Symphony, No. 3," played by Miss Anna Deschamps, Amanda Spell, Mrs. H. W. Ewalt and Miss Flora Stifel. The ensemble work of these young ladies is worthy of more than passing notice and the same must also be spoken of the accompaniments as played by Mrs. Lewis Clemens and Miss Annie Sage.

The quartette brought to a close a concert which in its entire carrying through reflected the highest credit on the club giving it.

The paper on "Beethoven," read last night by Mrs. Nellie Warren Hallway at the Woman's Club concert, was as follows:

Our very being and our sublimest sentiments are touched when we hear the name—Beethoven, who is in music what Shakespeare is in poetry. A name before which all others, however great, recede in reverence. With only the greatest reverence is a sketch of this monarch on music attempted. It is impossible to separate the man from his art. Being so susceptible to every change of nature and of environment, his mood was constantly being changed by any variation, which may have made him rather eccentric, and have given the reputation among his associates of being capricious and some times unamiable. On the other side how deep, strong and tender was the heart which was tortured and wounded by the "Slings and arrows of outrageous fortune."

Ludwig Van Beethoven was baptized at Bonn, on the Rhine on December 17, 1770, and was probably born on the day preceding the baptism. The Van Beethovens were Flemish peasants. Ludwig's grandfather was bandmaster, and his father, Johann, was a musician. His father was a tenor singer in the Cathedral at Bonn, in which the German emperors were crowned during the thirteenth and fourteenth centuries. The tenor, for music must then have been inherited from the paternal ancestors, who were of Dutch lineage. Financial misfortunes overtook the family when Ludwig was a very young child, and for this reason the father's chief desire was to reap the earliest possible advantage from the musical abilities of his son. Consequently at the very tender age of five years, a vigorous musical training was begun. The practice of the piano and violin were undertaken at the same time, and when he was seven years old much time was devoted to the pipe organ and the study of composition. His father taught him the rudiments of his art, but before he was nine years of age he had made such advancement that the father had no longer anything to teach him. When one year older he was appointed assistant organist at the town Cathedral, and played violin in the orchestra. At this period Beethoven said that "After then he had really begun to love music. Before he was thirteen his father declared his schooling finished. This limited education was in after life a deep mortification, and no doubt influenced strongly his character. As a youth he made a profound impression on all who knew him. There was a mysterious air as of one holding communion with another world, only hearing the harmonies of his own soul."

In 1787, having exhausted the musical knowledge of the professors at Bonn, he was sent for a short visit to Vienna to receive a few lessons from Mozart, who at once predicted a great future for his pupil. On the first visit to this great teacher, Beethoven was exceedingly nervous and felt that he had not done himself justice. When he very impatiently asked for a theme for improvisation, Mozart was so amazed at the ability he displayed that he remarked to those present: "Mark that young man! The world will hear of him some day."

The death of his mother recalled him to Bonn, where he remained for several years, the only support of the family. Life seemed a struggle for the boy. His great school was adversity which urged him to follow and practice his art. Beethoven and Hardy.

In 1792 Beethoven left Bonn never to return. Count Waldstein sent him to Vienna. This time it was Haydn who was to be instructor, and he immediately recognized the marvelous talent entrusted to him; however, before long the young pupil lost all respect for his teacher, because the master on looking over some compositions in his portfolio, discovered serious errors, passed them over uncorrected. This so angered Beethoven that he soon left Haydn and would not be won back by the fact that he ever learned anything from him. Beethoven had several famous teachers, among them Salieri, with whom he studied the art of writing for the voice and stage. It seems difficult to believe that he took lessons on the piano, violin, viola, cello, clarinet and horn and was considered proficient in each, besides being a capable organist. We can readily comprehend the benefit of this study of the different instruments in the perfection of orchestral effect, which his great genius has made known through his immortal Nine Symphonies.

For several years he led a life of the greatest activity; playing and composing, also devoting some hours each day in study for general intellectual improvement. He was especially fond of poetry, which shows the sentimental side of his nature. Shakespeare, Goethe, and Schiller he loved. The intimate intercourse with cultivated people soon lifted him to heights unrealized by other musicians of his time. His craving for knowledge led him into high spheres. Yet the devotion to his art was predominant.

His first appearance in public was in Vienna on March 29, 1795, at a concert for the benefit of the widows of the Society of Musicians, at which he played his Concerto in C major. At this time he was known chiefly as a piano virtuoso. His readiness of execution and wonderful power of improvisation even then assured him victory wherever he appeared. He was in very humble circumstances, and appreciated only by a few, as art in those days was poorly rewarded. His ideas were so far in advance of the period that he no doubt suffered from the sublimity of his conceptions.

Beethoven was always generous. His friends never applied in vain for assistance when he had anything to give, and his purse-strings were often loosed for those who had injured him deeply. At this time he was much engaged in versing the publication of his piano Sonatas, Minuettes, and Variations. The Septet and First Symphony were produced in 1800. The Andante Cantabile is the second movement from this Symphony, and a well known favorite. Its interpretation, arranged for the violin and piano, can only strengthen this lovely melody in our memories. Some of the quartettes soon followed. Beethoven's relations with women were peculiar and characteristic. He was constantly in love. His affection for the "Gentle Guldard" gave to the world a song "Adelaide," which is an expression of lofty passion is famous. The rendition of which by our esteemed vocalist will but add new charm to this beautiful song.

The years from 1805 to 1808 witnessed the production of the "Opus of Olives," "Leonore," "Pastorale," and "Eroica," besides a number of Concertos, Songs and Sonatas. The Scotch songs which were written in 1810 include "Fidelio," which is an expression of lofty passion is famous. The rendition of which by our esteemed vocalist will but add new charm to this beautiful song.

While Beethoven was engaged with his Symphonies and Sonatas, the greatest of the world has known, he was deprived of his hearing. The first indications of deafness showed themselves as early as 1796 and were perceived by him with an anxiety bordering on despair. During the last years of his life conversation with him could be carried on by writing only. He was wholly barred from the charms of his own magnificent compositions. It is related that when conducting some of his great Symphonies, when the applause was deafening, Beethoven could not hear a sound. When some one realizing the situation would turn him around to see and acknowledge the cheering of hands and waving of handkerchiefs. A

musician without hearing can hardly be imagined. His sorrow was portrayed in the most touching language in letters to his friends. In a communication to one of his brothers he says, "I am forced to live as an exile." This is nothing but a cry of despair or being convinced that his misfortune was irremediable.

His only opera, "Fidelio," was written in the year of 1805. The overture which was written last in 1814 is known as the overture to "Fidelio," and is played to introduce the opera. What was in reality the third overture is now called "Leonore" No. 1. The first "Leonore" is styled No. 2. The second and greatest is known as No. 3. The playing of this can but verify the high appreciation with which it is always received.

The subject of "Fidelio" is sad and dramatic. The words for the opera were adapted from Bouilly's "Leonore." The other great overtures are "Coriolanus," produced in 1807, and "Egmont," in 1810. In an article written after the presentation of the "Egmont" music at Weimar, in 1810, Franz Liszt has laid great stress on the fact that in Beethoven's music to Goethe's tragedy, "Egmont," we find one of the earliest examples of a musical composer drawing his inspiration from the words of a great poet. In 1818 the "Missa Solenne" Opus 123, was begun, but not finished until four years after. And his devotion to this work was even with him quite unusual. In the Sonatas Beethoven refers only to his innermost self. To the piano alone does he confide the secrets of his own heart. In earlier times, with Mozart and Haydn, the common character of instrumental music was a free play of general expression. Beethoven on the contrary, expressed definite situations and described clearly recognizable states of mind.

The tone-poet brings before us a soul picture, rich in various moods and feelings. His originality and adherence to form and intention place him in a period to any composer. Imagination was given full bent without which no musical work can be understood, least of all one of his creations. Mere musical knowledge and acquaintance with the laws of composition do not suffice.

His Greatest Sonata.

The Sonata Opus 57, in F minor, known as "Appassionata," has a place on our programme. It was written during the summer of 1805, and Beethoven himself considered it the greatest of his Sonatas. The first movement Allegro Assai (a quicker motion than simple Allegro), begins with a short characteristic theme. Soft wailing is heard from the heart. Fate is heard knocking at the door. In the second theme there arises a wonderfully sympathetic strain of happy consolation. The storm breaks forth again, and with restless surging to and fro, the consoling motive takes a gloomy turn, and at last the angry thunder rolls. The second movement Andante Con Moto (somewhat slow and containing emotion), which is a study in the first and last movements. This melody is a sunbeam full of refreshing warmth and unending charm. Three short variations follow this ideal song. To bring close a close with the kind strains forbidding the storm of the Finale. The third movement, Allegro Ma Non Troppo (lively, but not too fast), begins with a series of sixths, sounding like a wild outcry from a soul in anguish. After the agitation ever increasing, with an occasional subsidence, the gloomy spectacle of the first part is repeated and isolated flashes of humor dart across the night. In the Presto the storm breaks forth again, and the warrior in steel harness and with proud dignity seems to say in the first chords "Behold! the storm has not broken the oak. It may return, but it cannot break it." A final outburst follows, but it is powerless; the spirit has freed itself and at last the struggle ceases in solemn tones. The work has been appropriately called an "Emotional Tragedy."

The composer had a key or suggestion for every composition. On being asked where he had found the key to the "Appassionata" he answered, read Shakespeare's "Tempest." One authority says Beethoven was first and last a writer of Sonatas, another that his "Nine Symphonies are the great musical monument of the world."

Which demonstrates his superiority in each. While his quartettes are considered the highest perfection which music has attained, the quartette in C sharp minor, Opus 131, he called his "greatest," and the quartette Opus 135, which was written in 1826, is said to be his "dying song." His last contribution to music classics was in the quartette form.

His hearing now completely gone, eyesight failing, harassed by the ingratitude of a wayward nephew, to whom he had been as a father, he was left virtually alone with poverty and disease to await the end. A few friends sought to solace his last days with attention and kindness, but his sturdy independence would not permit. While sustaining friendly relations with the publishers of his compositions, he received very small remuneration, as he was by nature incapable of speculating on his work. Being magnanimous and unselfish he was not financially successful.

ful, neither appreciated by his contemporaries but, "posterity" has assigned him a place on the highest pinnacle of musical fame.

On the afternoon of March 26, 1827, a little more than seventy-one years ago this life came to a close during a terrific thunder-storm. When the elements combined to pronounce a hallo-luh-ah over the passing of this immortal genius. He was buried in the cemetery of Wehring, near Vienna, being followed to his grave by kings, princes, poets and artists, all anxious to pay their last tribute of respect. His pupil Schumann and the poet, Schiller, are interred in the same burying ground. Also Franz Schubert, whose dying request was to be laid by his master, who was his artistic idol and model. His stone has but one name upon it, no date of birth or death, no word of praise or regret, only one word—Beethoven. The world's history is filled with honored names, some of which are more famous than others, but none have stood through generations. Many whose glory abides in volumes great with thought, but who among them all, sculptor, artist, author, will find more lasting fame, more enduring love than Ludwig Van Beethoven?

IN THE OIL FIELDS.

It has been a long time since the lower southwest has been in as dull a state and so nearly devoid of interest as prevails at this time. There is not a single development, outside of the interest taken in Whiskey Run, claiming any noticeable attention. There is some curiosity to know just how much farther the producing limits can be advanced to the southwest of development at Whiskey Run. In the opinion of some, a few fair producers will be found between the Abilene producers and the old well on the A. B. Whaley farm, to the northwest.

Mallory Bros. & Barnsdall shot their No. 2 on the Bumgardner farm, but did not increase its production. There are but five wells in the pool producing one hundred or more barrels a day. The gauges follow: Mallory Bros. & Barnsdall's No. 2—Abilene, 450 barrels; Mallory Bros. & Barnsdall's No. 2, Bumgardner, 300 barrels; Gartland & Co.'s No. 1, Joseph Payne, 170 barrels; same company's Nos. 1 and 3, Williamson, 120 and 200 barrels, respectively. Total production of pool, including the smaller wells not listed, 1,650 barrels a day. The new production from the pool for the present month will fall below that of March. The deep sand territory will make but a small showing, as compared with the previous month.

At Elk Fork, Tyler county, the Elk Fork Oil & Gas Company has drilled in its No. 6 on the James Eddy farm and will have a fifty-barrel producer. The location is 500 feet west of No. 5, on the same farm. There are but five wells now drilling in this once busy pool. The next well due is Brown & Company's No. 1 on the Devant farm.

Can do Without the "Saints."

SALT LAKE, Utah, April 29.—A letter from the first president of the Mormon church to Governor Wells on the subject of enlistments has caused something of a sensation. The fact that Apostle Brigham Young, in a discourse at the tabernacle last Sunday, counseled the saints to remain at home and that the recruiting office in this city the opening day secured but forty-seven volunteers was regarded as reflecting upon the patriotism of the people and the presidency of the church urged the saints to enlist.

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NINE CENT ARTICLES. Ladies' Gloves, Shoe Brushes, Butcher Knives, Coffee Pots, Flour Sifters, Dishpan, Extracts, Vanilla, Dills, Dish Pans, Hammer, 1 Pound Grain or Ground Pepper, 1 Pound Cinnamon, 1 Pound Ginger, 1 Pound Baking Powder.

TEN CENT ARTICLES. Clothes Lines, Stationery Packages, Jail Padlocks, One-Half Pound Tea.

CLOTHING. MEN'S SUITS. At \$12.50, \$25.00, \$35.00, \$45.00, \$55.00, \$65.00, \$75.00, \$85.00, \$95.00, \$105.00, \$115.00, \$125.00, \$135.00, \$145.00, \$155.00, \$165.00, \$175.00, \$185.00, \$195.00, \$205.00, \$215.00, \$225.00, \$235.00, \$245.00, \$255.00, \$265.00, \$275.00, \$285.00, \$295.00, \$305.00, \$315.00, \$325.00, \$335.00, \$345.00, \$355.00, \$365.00, \$375.00, \$385.00, \$395.00, \$405.00, \$415.00, \$425.00, \$435.00, \$445.00, \$455.00, \$465.00, \$475.00, \$485.00, \$495.00, \$505.00, \$515.00, \$525.00, \$535.00, \$545.00, \$555.00, \$565.00, \$575.00, \$585.00, \$595.00, \$605.00, \$615.00, \$625.00, \$635.00, \$645.00, \$655.00, \$665.00, \$675.00, \$685.00, \$695.00, \$705.00, \$715.00, \$725.00, \$735.00, \$745.00, \$755.00, \$765.00, \$775.00, \$785.00, \$795.00, \$805.00, \$815.00, \$825.00, \$835.00, \$845.00, \$855.00, \$865.00, \$875.00, \$885.00, \$895.00, \$905.00, \$915.00, \$925.00, \$935.00, \$945.00, \$955.00, \$965.00, \$975.00, \$985.00, \$995.00, \$1005.00, \$1015.00, \$1025.00, \$1035.00, \$1045.00, \$1055.00, \$1065.00, \$1075.00, \$1085.00, \$1095.00, \$1105.00, \$1115.00, \$1125.00, \$1135.00, \$1145.00, \$1155.00, \$1165.00, \$1175.00, \$1185.00, \$1195.00, \$1205.00, \$1215.00, \$1225.00, \$1235.00, \$1245.00, \$1255.00, \$1265.00, \$1275.00, \$1285.00, \$1295.00, \$1305.00, \$1315.00, \$1325.00, \$1335.00, \$1345.00, \$1355.00, \$1365.00, \$1375.00, \$1385.00, \$1395.00, \$1405.00, \$1415.00, \$1425.00, \$1435.00, \$1445.00, \$1455.00, \$1465.00, \$1475.00, \$1485.00, \$1495.